

rit. a tempo  
p cantabile  
rit.  
rit.  
dim. pp  
rit.  
dim. pp  
a tempo  
rit. 8.  
pp sempre  
Red.  
Red.  
Red.  
p  
p  
Red.  
Red.

# QUINTETT

für  
zwei Violinen, Bratsche, Violoncell  
und  
Pianoforte  
von  
**CARL GOLDMARK.**  
Op. 30.

Ausgabe in Partitur und Stimmen.  
Ausgabe für Pianoforte zu vier Händen  
(von F. Gustav Jansen.)

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First system of musical notation, measures 1-8. It features four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature has two flats (B-flat and E-flat). The tempo is marked 'f' (forte). The piano part includes chords and arpeggiated figures.

Second system of musical notation, measures 9-16. It continues the four-staff arrangement. The piano part features a prominent arpeggiated figure in the right hand, marked with 'cresc.' (crescendo). The vocal staves continue their melodic lines.

Third system of musical notation, measures 17-24. It continues the four-staff arrangement. The piano part features a prominent arpeggiated figure in the right hand, marked with 'ff' (fortissimo). The vocal staves continue their melodic lines.

*tempo*  
*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*tempo*  
*p*

*arco*  
*cresc.*  
*arco*  
*cresc.*  
*arco*  
*cresc.*  
*arco*  
*cresc.*

*cresc.*  
*sf*  
*> sf*  
*> sf*

Woef

# QUINTETT.

Carl Goldmark, Op. 30.

*Allegro vivace.* ♩ = 152.

Violine I. *p*

Violine II. *p*

Bratsche. *p*

Violoncell. *p*

*Allegro vivace.*  
*p*

*dim.*

*cantabile*  
*p* *p* *p*

Musical score for page 4, measures 1-12. The score is written for a piano and voice. The piano part consists of two staves (treble and bass clef). The voice part consists of two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

Musical score for page 13, measures 1-12. The score is written for a piano and voice. The piano part consists of two staves (treble and bass clef). The voice part consists of two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *espress.* (espressivo).



ppp

ppp

ppp

ppp

mit Verschiebung

ppp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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[illegible]



sf cresc. sf cresc. sf cresc. sf cresc.

ff pp ff pp ff pp ff pp

p cantab. p p cantab. p

Ad.

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p p p p

sf dim. cantab. sf dim. p cantab. p

ten. dim. legato

sf p sf p sf p sf p

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Musical score for page 8, measures 1-4. The score is in 2/4 time with a key signature of one flat. It features a piano and a vocal line. The piano part has a complex, flowing melody with many sixteenth and thirty-second notes. The vocal line is more melodic, with some grace notes. Dynamics include *sf* (sforzando), *p* (piano), and *dim.* (diminuendo).

Musical score for page 8, measures 5-8. The piano part continues with intricate patterns, including triplets and rapid sixteenth-note passages. The vocal line has some rests and then enters with a new phrase. Dynamics include *p*, *dim.*, and *pp* (pianissimo).

Musical score for page 8, measures 9-12. The piano part features a series of chords and moving lines. The vocal line has a melodic phrase. Dynamics include *p*, *dim.*, and *sf*.

Musical score for page 9, measures 1-4. The piano part continues with a similar complex texture. The vocal line has a melodic phrase. Dynamics include *cresc.* (crescendo).

Musical score for page 9, measures 5-8. The piano part features a series of chords and moving lines. The vocal line has a melodic phrase. Dynamics include *cresc.*

Musical score for page 9, measures 9-12. The piano part features a series of chords and moving lines. The vocal line has a melodic phrase. Dynamics include *sf*.



Andante quasi moderato.  
cant. *p* *espress.*

*dim.* *p*

*pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

*pp* *p* *pp* *pp sempre* 8

*pp* *p cant.* *pp* *pp*

*pp* *p* 8



Musical score for page 18, measures 1-16. The score is in 3/4 time with a key signature of two flats. It features vocal staves and piano accompaniment. Dynamics include *pp*, *p*, and *ff*. Performance instructions include *con anima* and *ff*.

Musical score for page 31, measures 1-16. The score is in 3/4 time with a key signature of two flats. It features vocal staves and piano accompaniment. Dynamics include *pp*, *p*, and *f*. Performance instructions include *espress.*, *zart*, *cresc.*, and *f breit*.

Adagio.  $\text{♩} = 52$ 

Adagio.

*cunt. espress.*

*pp*

*Pedal*

*pp*

*cre*

*f*

*scen*

*do*

*call. poco*

*tempo*

*zurt*

*p*

*call. poco*

*tempo*

*breit*

*ff*

*dim.*

*p*

*pp*

*Red.*

*Red.*

*sf*

*cresc.*

*cresc. sempre*

*cresc.*

*cresc. sempre*

*cresc.*

*cresc. sempre*

*sf cresc.*

*cresc. sempre*



*Poco animato*

*Poco animato*

*p*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*più animato.*

*ff sempre*

*ff sempre*

*sf*

*sf*

*più animato*

*ff sf*

*sf*

*ritard.*

*pp*

*tempo*

*p e dolce*

*pp*

*tempo*

*p e dolce*

*pp*

*tempo*

*p*

*ritard.*

*ppp*

*p*

*p*

*dim.*

*p*

*dim.*

*p*

*cantab.*

*p*



22

27



Musical score for page 26, measures 1-8. The score is in 3/4 time with a key signature of one flat. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*) and crescendo (*cresc.*).

Musical score for page 26, measures 9-16. The tempo changes to *poco animato*. The piano accompaniment becomes more rhythmic with sixteenth-note patterns. Dynamics include crescendo (*cresc.*) and piano (*p*).

Musical score for page 26, measures 17-24. The piano accompaniment continues with rhythmic patterns. Dynamics include piano (*p*) and crescendo (*cresc.*).

Musical score for page 23, measures 1-8. The score is in 3/4 time with a key signature of one flat. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*) and crescendo (*cresc.*).

Musical score for page 23, measures 9-16. The piano accompaniment continues with rhythmic patterns. Dynamics include piano (*p*) and crescendo (*cresc.*).

Musical score for page 23, measures 17-24. The piano accompaniment continues with rhythmic patterns. Dynamics include piano (*p*) and crescendo (*cresc.*).

dim. pp p

cresc. f p p cantab. p sf

p sf p

p sf p sf

p dim. pp

p dim. pp p



musical score for page 34, measures 1-16. The score is written for a piano with four staves (treble and bass for the right and left hands). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *sf* (sforzando) and *meno* (diminuendo). The piece concludes with a *dim.* (diminuendo) marking.

musical score for page 47, measures 1-16. The score is written for a piano with four staves (treble and bass for the right and left hands). The key signature is two flats (Bb and Eb), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *con anima*, *f* (forte), *cresc. sempre* (crescendo sempre), *dim.* (diminuendo), and *cresc. tempo*. The piece concludes with a *dim.* (diminuendo) marking.



Musical score for page 46, featuring piano and violin parts. The score includes various dynamics such as *p*, *pp*, *cresc.*, and *dim.*. The piano part features a prominent arpeggiated figure in the right hand. The violin part includes a section marked *8va* (octave).

Musical score for page 35, featuring piano and violin parts. The score includes various dynamics such as *poco a poco*, *Tempo I.*, *pizz.*, *espress.*, *zart*, *minuendo*, *pp*, *p*, *pp*, *molto espress.*, and *8va*. The piano part includes a section marked *Tempo I.* and *minuendo*. The violin part includes a section marked *8va* and *espress.*.



musical score for page 36, featuring multiple staves with notes, rests, and dynamic markings such as *rall.*, *tempo*, *espress.*, *p*, *pp*, *poco string.*, *crese.*, and *Mit Wärme*.

musical score for page 45, featuring multiple staves with notes, rests, and dynamic markings such as *espress.*, *p*, and *pp*.

Measures 1-8 of the musical score on page 44. The vocal line and piano accompaniment are shown. Dynamics include *cresc.* and *p*.

Measures 9-16 of the musical score on page 44. The vocal line and piano accompaniment are shown. Dynamics include *f*, *ff*, *breit*, *dim.*, *rall. poco*, and *tempo*.

Measures 17-24 of the musical score on page 44. The vocal line and piano accompaniment are shown. Dynamics include *f*, *ff*, *breit*, *dim.*, *rall. poco*, and *tempo*.

Measures 1-8 of the musical score on page 37. The vocal line and piano accompaniment are shown. Dynamics include *rit.*, *Adagio.*, *Tempo I.*, and *ff*.

Measures 9-16 of the musical score on page 37. The vocal line and piano accompaniment are shown. Dynamics include *p*, *ff*, *dim.*, and *p*.

Measures 17-24 of the musical score on page 37. The vocal line and piano accompaniment are shown. Dynamics include *cresc.*, *dim.*, *p*, and *p*.

dim. *p*

cresc. *f sf*

*sf f sf=f*

*pp rit.*

*dim. Poco meno. zart*

*Adagio. (Tempo I.) rall. pp p*

Musical score for page 42, featuring vocal staves and piano accompaniment in E major. The score includes a piano introduction with a *cresc.* marking, followed by vocal entries marked *colla parte* and *p*. The piano part features a prominent ascending scale in the right hand.

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Musical score for page 39, featuring vocal staves and piano accompaniment in E major. The score includes a piano introduction with a *con fuoco* marking, followed by vocal entries marked *con fuoco*. The piano part features a prominent ascending scale in the right hand.

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Measures 1-8 of the musical score on page 40. The system includes a vocal line with a melodic line and a piano accompaniment. The piano part features a complex, fast-moving bass line with many sixteenth and thirty-second notes. Dynamic markings include *sf* (sforzando) and *pp* (pianissimo).

Measures 9-16 of the musical score on page 40. The vocal line continues with a melodic line, and the piano accompaniment maintains its complex, fast-moving bass line. Dynamic markings include *sf* and *pp*.

Measures 17-24 of the musical score on page 40. The vocal line continues with a melodic line, and the piano accompaniment maintains its complex, fast-moving bass line. Dynamic markings include *ff* (fortissimo) and *pp*.

Measures 1-8 of the musical score on page 41. The system includes a vocal line with a melodic line and a piano accompaniment. The piano part features a complex, fast-moving bass line with many sixteenth and thirty-second notes. Dynamic markings include *sf* (sforzando) and *pp* (pianissimo).

Measures 9-16 of the musical score on page 41. The vocal line continues with a melodic line, and the piano accompaniment maintains its complex, fast-moving bass line. Dynamic markings include *sf* and *pp*.

Measures 17-24 of the musical score on page 41. The vocal line continues with a melodic line, and the piano accompaniment maintains its complex, fast-moving bass line. Dynamic markings include *ff* (fortissimo) and *pp*.



This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in four systems, each consisting of multiple staves. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *sf* (sforzando), *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo) are used throughout. Articulation is indicated by accents (^) and slurs. The notation includes many accidentals (sharps, flats, naturals) and phrasing slurs. The overall style is characteristic of Romantic-era piano music.

**Scherzo.**

Allegretto con spirito.  $\text{♩} = 160$ .

**Allegretto con spirito.** ♩ = 160.

*pizz.* *arco* *pizz.* *arco*

*pizz.* *arco* *pizz.* *arco*

*pizz.* *arco* *pizz.* *arco*

*pizz.* *arco* *pizz.* *arco*

**Allegretto con spirito.** ♩ = 160.

*Pw.* *Pw.*

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a soprano and a piano accompaniment. The score is written in G major and 2/4 time. The vocal line is in the soprano clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is divided into three systems. The first system contains the first two staves of the vocal line and the first two staves of the piano accompaniment. The second system contains the next two staves of the vocal line and the next two staves of the piano accompaniment. The third system contains the final two staves of the vocal line and the final two staves of the piano accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamic markings include "dim." (diminuendo), "p" (piano), and "cresc." (crescendo). The score also includes a key signature change from G major to E major in the final system.

*pizz.* *arco* **Trio.** *Più vivo.*

*pizz.* *arco* *pp* *Più vivo.* *p*

*pp*

*p*

*gemüthlich* *p* *cre* *scen*

*p* *cre* *scen*

*gemüthlich* *cre* *scen*

*cre* *scen*

*dim.* *p* *cresc.* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*f* *cresc.*

62

First system: Vocal melody in treble clef, piano accompaniment in bass and treble clefs. The key signature has two flats. The melody is marked with accents and slurs.

Second system: Continuation of the vocal and piano parts. The piano part features a complex texture with many beamed sixteenth notes.

Third system: Continuation of the vocal and piano parts. The piano part has a dense, rhythmic texture.

Fourth system: Continuation of the vocal and piano parts. The piano part features a complex texture with many beamed sixteenth notes.

Dynamic markings: *f*, *sf*, *dim.*

51

First system: Vocal melody in treble clef, piano accompaniment in bass and treble clefs. The key signature has two flats. The melody is marked with accents and slurs. The piano part features a complex texture with many beamed sixteenth notes.

Second system: Continuation of the vocal and piano parts. The piano part has a dense, rhythmic texture.

Third system: Continuation of the vocal and piano parts. The piano part features a complex texture with many beamed sixteenth notes.

Fourth system: Continuation of the vocal and piano parts. The piano part has a dense, rhythmic texture.

Dynamic markings: *do*, *cantabile, espr. molto*, *p*, *caldo*

Musical score for page 52, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of four vocal staves and two piano staves. The vocal parts are marked with *cresc. sempre* (crescendo, always) and *espress.* (expressive). The piano accompaniment features a prominent melodic line in the right hand and a more rhythmic, harmonic line in the left hand. The piece concludes with a final chord marked *f* (forte).

Musical score for page 61, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of four vocal staves and two piano staves. The vocal parts are marked with *cresc.* (crescendo) and *f* (forte). The piano accompaniment features a complex, rhythmic pattern in the right hand and a more rhythmic, harmonic line in the left hand. The piece concludes with a final chord marked *f* (forte).



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Musical score for page 54, featuring vocal and piano parts. The score includes dynamic markings such as *p*, *cre*, and *scen*. The vocal parts are marked *cantabile, espress. molto*. The piano part features complex chordal textures and melodic lines.

## Allegro vivace, (alla breve.)

Musical score for page 59, featuring vocal and piano parts. The tempo is marked *Allegro vivace, (alla breve.)*. The score includes dynamic markings such as *p* and *cresc.*. The piano part features complex chordal textures and melodic lines.

## Allegro vivace alla breve.

Musical score for page 59, featuring vocal and piano parts. The tempo is marked *Allegro vivace alla breve.*. The score includes dynamic markings such as *p*, *cresc.*, and *f*. The piano part features complex chordal textures and melodic lines.

Measures 58-61 of a musical score. The top system consists of four staves (two treble and two bass). The bottom system consists of two grand staves (treble and bass). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. A forte (*sf*) dynamic is marked at the end of measure 61.

Measures 62-65 of a musical score. The top system consists of four staves. The bottom system consists of two grand staves. The music is characterized by long, sustained notes with a decrescendo (*dim.*) dynamic. A piano (*p*) dynamic is marked at the beginning of measure 64.

Measures 66-70 of a musical score. The top system consists of four staves. The bottom system consists of two grand staves. The music includes a variety of dynamics: piano (*p*), decrescendo (*dim.*), pizzicato (*pizz.*), and piano-piano (*pp*). The bottom system includes a section marked "arco" and a final measure with a "kurz" (short) instruction. A "Verschiebung" (transposition) instruction is noted at the bottom.

Measures 71-74 of a musical score. The top system consists of four staves. The bottom system consists of two grand staves. The music features a decrescendo (*dim.*) dynamic and a crescendo (*cresc.*) dynamic. A forte (*f*) dynamic is marked at the end of measure 74.

Measures 75-78 of a musical score. The top system consists of four staves. The bottom system consists of two grand staves. The music is marked with a "molto espress." (very expressive) dynamic. The bottom system features a section with a forte (*f*) dynamic and a decrescendo (*dim.*) dynamic.

Measures 79-82 of a musical score. The top system consists of four staves. The bottom system consists of two grand staves. The music includes a decrescendo (*dim.*) dynamic and a forte (*f*) dynamic. The bottom system features a section with a forte (*f*) dynamic and a decrescendo (*dim.*) dynamic.

Tempo I.

Tempo I.



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The musical score is written for four staves, likely representing a string quartet. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'rit.' (ritardando), 'ff' (fortissimo), 'f' (forte), 'a tempo', 'espress. molto' (expressive, very much), and 'cresc.' (crescendo). The notation is in a standard musical format with a key signature of one flat and a time signature of 4/4.

*rit. - tempo espress. molto*

*rit. - tempo*

*rit. - tempo*

*rit. - tempo*

*espress. molto*

*pesante*

*rit. - tempo*

*espress. molto*

*f tempo*

*pesante*

*cresc.*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

*cresc.*

*cant.*

*molto legato sempre*

*pp sempre*

This musical score page (67) contains vocal and piano parts. The vocal staves are marked with *cant.* (cantabile) and *pp* (pianissimo). The piano accompaniment includes markings for *pp sempre* (pianissimo throughout) and *cant.* (cantabile). The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal parts have long, flowing lines with many ties.

Dynamics and articulations include:
 

- cant.* (cantabile)
- pp* (pianissimo)
- pp sempre* (pianissimo throughout)

This page of musical notation is a score for a piano, likely from a 19th-century repertoire. It consists of multiple staves, including a grand staff (treble and bass clef) and several single staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is highly detailed, featuring complex melodic lines with many accidentals (sharps and flats) and dynamic markings. Key markings include 'cresc.' (crescendo), 'espress.' (espressivo), and 'dim.' (diminuendo). The score is written in a style characteristic of the Romantic era, with a focus on expressive and dynamic contrasts. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cresc.', 'espress.', and 'dim.'. The key signature is B-flat major, and the time signature is 4/4.

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, as indicated by the two flats in the key signature. The notation is arranged in four systems, each containing multiple staves. The first system includes a grand staff (treble and bass clef) and two additional staves. The second system continues the grand staff and includes the marking 'cresc.' (crescendo). The third system also includes the marking 'cresc.' and features more complex chordal textures. The fourth system includes the marking 'animato' (allegretto) and features a large, dark, irregular shape, possibly a correction or a mark. The notation includes various musical symbols such as notes, rests, and dynamic markings.



84

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco*

*f*

*arco*

*f*

*arco*

*f*

*f*

*f*

*f*

*cresc.*

*ff sempre*

*f*

*cresc.*

*ff sempre*

*f*

*cresc.*

*ff sempre*

*f*

*cresc.*

*ff sempre*

*f*

*cresc.*

*ff sempre*

69

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*do*

*f*

*sf*

*do*

*f*

*sf*

*do*

*f*

*sf*

*dim.*

*pp sempre*

*dim.*

*pp sempre*

*dim.*

*pp sempre*

*dim.*

*pp*

Musical score for page 70, measures 8-15. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. Measures 8-15 show a series of chords and arpeggiated figures in the piano, with the strings providing a harmonic background. Dynamics include *cresc.* and *f sempre*.

Musical score for page 83, measures 16-23. The score continues the string quartet and piano arrangement. Measures 16-23 feature more complex piano textures, including arpeggiated chords and rapid sixteenth-note passages. Dynamics include *dim.*, *p*, *cresc.*, *pizz.*, and *pp*.

82

82

71

71

*tempo*

*tempo*  
*p*  
*p*  
*p*  
*tempo*  
*p*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*cresc.*  
*p*

*p*  
*f*

*p*  
*f*

*coll. poco*  
*Poco animato.*  
*p*  
*coll. poco*  
*coll. poco*  
*coll. poco*  
*Poco animato.*  
*dim.*  
*p*

*p*  
*f*

*p*  
*f*  
*dim.*  
*dim.*



Musical score for page 80, measures 71-80. The score is written for a piano with four staves. Measures 71-74 show a melodic line in the upper right staff with a piano (*p*) dynamic. Measures 75-78 feature a complex chordal texture in the lower staves, marked with a forte (*f*) dynamic. Measures 79-80 show a melodic line in the upper right staff with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for page 73, measures 71-80. The score is written for a piano with four staves. Measures 71-74 show a melodic line in the upper right staff with a piano (*p*) dynamic. Measures 75-78 feature a complex chordal texture in the lower staves, marked with a forte (*f*) dynamic. Measures 79-80 show a melodic line in the upper right staff with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

A musical score for the song 'The Rose Tree'. It features five staves. The first four staves are for individual instruments: Treble Clef (Melody), Treble Clef (Harmony), Bass Clef (Bass), and Bass Clef (Bass). The fifth staff is a grand staff (Treble and Bass Clef) for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the first staff, with lyrics written below it. The piano accompaniment is in the fifth staff. The score is for a single system.

A musical score for the song 'The Rose Tree'. The score is written for four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal parts feature a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score includes dynamic markings such as 'f' (forte) and 'p' (piano). The title 'The Rose Tree' is written in a decorative font at the top of the page.

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns, from his Suite for Piano. It is a vocal and piano arrangement. The score is written for voice and piano, with the piano part featuring a prominent arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical markings such as dynamics (p, pp, f, ff, cresc., dim.), articulation (accents), and tempo changes (rit., a tempo, espress. molto). The piece is in a lyrical, expressive style, capturing the graceful movement of a swan.

75

This page contains five systems of musical notation for a piano piece. Each system consists of two staves, a treble staff and a bass staff, joined by a brace on the left. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'sf'. The page is numbered '75' in the top right corner.

Page 76 of a musical score. The top system consists of three staves: two vocal staves (treble and bass clef) and a piano accompaniment staff (treble and bass clef). The bottom system consists of two staves: a vocal staff (treble clef) and a piano accompaniment staff (treble and bass clef). The music is in a key with one flat (B-flat) and a 4/4 time signature. Dynamics include *f* (forte), *sf* (sforzando), and *ff* (fortissimo). The piano part features complex chordal textures and arpeggiated figures.

Page 77 of a musical score, continuing from page 76. The top system consists of three staves: two vocal staves (treble and bass clef) and a piano accompaniment staff (treble and bass clef). The bottom system consists of two staves: a vocal staff (treble clef) and a piano accompaniment staff (treble and bass clef). The music is in the same key and time signature as page 76. Dynamics include *f* (forte), *sf* (sforzando), and *ff* (fortissimo). The piano part continues with complex chordal textures and arpeggiated figures.



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## QUINTETT.

### Erste Violine.

Carl Goldmark, Op. 30.

#### Allegro vivace.

H. P. 478

Erste Violine.

Erste Violine. Musical score for the first violin on page 2. The score consists of ten staves of music. Dynamics include *p*, *cresc.*, *sf*, *ff*, *pp*, *dim.*, and *ppp sempre*. Performance markings include *G.P.* and *pcant.*. The key signature has two flats, and the time signature is 2/4.

Erste Violine.

Erste Violine. Musical score for the first violin on page 15. The score consists of ten staves of music. Dynamics include *p*, *cresc.*, *f*, *dim.*, *pp*, *pizz.*, *arco*, *ff*, and *Animato.*. Performance markings include *G.P.* and *pcant.*. The key signature has two flats, and the time signature is 2/4.

## Erste Violine.

*f sf*

*f sf*

*pp*

*f*

*rit.*

*a tempo*

*espress. molto*

*cresc.*

*p*

*cresc.*

*rit.*

*tempo*

*pesante espress. molto*

*cresc.*

*sf*

*p*

*f*

*call. poco*

*Poco animato*

*dim.*

*p*

## Erste Violine.

*cresc.*

*scen - do -*

*f*

*Cello*

*espress.*

*pizz.*

*p*

*arco*

*cresc.*

*sf*

*a tempo*

*sf*

*sf*

*rit. p. cant. quieto*

*2*





## 10

Viol. 2.

*sf* *dim.* *p* *pp* *cresc.* *f* *piano* *1* *2* *3* *1* *5* *6* *7* *p* *poco animato* *cresc.* *sf* *sf* *f* *ff* *Poco animato.* *acceler.* *p* *cresc.* *Più animato.* *ff* *ff sempre* *sf* *2* *sf* *sf*

Erste Violine.

Adagio. 9 10 11 *cello* *cull. poco* *tempo* *zart* *p*

Pianof. *espress.* *p* *cresc.* *dim. pp* *f* *breit.*

Andante quasi moderato. 4 5 *Pianof.* *p* *pizz.* *p* *arco* *mf* *do* *cre - - - scen -*

*cresc.* *sf* *sf* *meno* *poco a poco* **Tempo I** 1 *z. Viol.* *Pianof.* *espress.* *Viola* *molto espress.* *rall.* *tempo*

Erste Violine.

*cresc.* *f*

*sf* *sf* *sf*

*sf* *sf*

*sf* *pdim.*

*rit.* *f* *f*

*a tempo* *espress. molto* *p* *cresc.*

*cresc.*

*rit. - - tempo* *f* *espress. molto* *p*

*cresc.*

*cant.* *pp* *cant.*

*pp* *sempre* 3

## Erste Violine.

Allegro vivace, (alla breve.)

*p* *cresc.*  
*sf*  
*p*  
*f*  
*tr*  
*ff* *sf* *sf* *sf* *f sempre*  
*tr*  
*sf* *sf*  
*f* *sf* *sf* *sf* *sf*  
*sf* *sf* *cresc.*  
*sf*  
*f* *sf* *sf*  
*sf* *sf*  
*dim.* *p*

## Erste Violine.

Mit Wärme

*espress.* *poco string.* *cresc.*  
*rit. - Adagio. Tempo I.*  
*1* *1* *3* *Pianof.* *4* *5*  
*ff*  
*p* *cresc.* *dim.*  
*p*  
*dim.* *cresc.* *f*  
*sf* *sf* *sf* *sf* *sf*  
*sf* *f*  
*sf* *f* *f* *f* *f*  
*f* *con fuoco*  
*sf* *sf* *sf* *sf* *sf*  
*sf* *sf* *sf* *sf* *sf* *ff*  
*3*

# Erste Violine.

*Pianof. accel. tempo*  
4 5 *p*  
*colla parte* *rit.* *Poco meno.*  
*dim. pp* 2  
*Adagio. ff (Tempo I.)* 4 *rall. poco tempo* 10 11 12 *p*  
*espress. p* 1  
*cresc. dim.*  
*p cresc. sf sf sf sf sf sf sf cresc.*  
*sempre dim. pp f breit*  
*Pianof. rit. tempo pp dim.* 1 2 *ppp*

## SCHERZO. Allegro con spirito.

*Pian.* 1 2 *f* *pizz.* *arco* *p*  
*sf* *dimin.*  
*p cresc. f pizz. arco* 1

# Erste Violine.

*Trio. Pianof. Più vivo. gemüthlich*  
6 7 8 *p* *cre* *scen*  
*do* 6 *Pianof.* 7 8 *cald*  
*cresc. sempre espress.*  
*dim. p* 8 *cre*  
*scen do espress.* 8  
*cresc. molto espress. sf dim.*  
*Tempo I. pizz. arco*  
*p 2 f*  
*sf*  
*dim. p cresc. f pizz. arco*  
*ff*  
*dim. p dim. p dim. pizz. arco pp*



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## QUINTETT.

### Zweite Violine.

*Allegro vivace.*

Carl Goldmark. Op.30.

H.P. 478

## Zweite Violine.

Cello 5

*p* *p* *cresc.* *cresc.* *sf* *cresc.* *sf* *sf* *ff* *p* *sf* *p* *dim.* *ppp sempre*

*G.P. pp G.P.*

Viol. I.

## Zweite Violine.

*p* *cresc.* *f* *pizz.* *dimin.* *p* *cresc.* *pp* *cresc.* *arco* *f* *f* *cresc.* *ff sempre animato* *cresc.*

Zweite Violine.

*sf sf*

*p dim. pp*

*4. rit. a tempo*

*1. Viol. f p*

*cresc.*

*cresc. rit. tempo f pesante*

*cresc.*

*sf*

*p f*

*dimin. p*

*calando poco Poco animato.*

*4 p 3*

Zweite Violine.

*cre - - - scen - do f*

*espress.*

*pizz. p*

*arco cresc.*

*cresc.*

*f*

*cresc.*

*sf sf sf ff*

*3 rit. a tempo*

*1 quieto p*

*2*

## Zweite Violine.

*p* *cant.*

*pp* *p* *p*

*con anima*  
*ff*

*cresc.* *cresc. sempre*

*ff* *f* *f* *ff*

*sempre* *diminuendo*

*rit.* *tempo*  
*pp* *p*

*f* *f*

*f* *p*

### Zweite Violine.

This image displays a page of musical notation for a piano piece, consisting of ten staves of music. The key signature is G major (one sharp, F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'sf'. The piece features several first endings, indicated by the number '1' above the staff. The music is written in a single melodic line, with some passages featuring slurs and ties. The overall style is that of a classical piano score.



Zweite Violine.

pp  
cre - scen - do  
sf  
f  
dim. pp sempre  
cresc.  
sf  
f sempre  
9  
Piano f. 10  
rit. 11  
p  
cresc.  
sf  
Animato. 3  
f sf

Zweite Violine.

sf  
p  
cresc.  
Piano f. 5  
p  
poco animato  
cresc.  
ff  
Poco animato.  
Piu animato.  
ff  
ff sempre  
sf  
1  
sf sf

### Zweite Violine.

1

*sf*

*sf*

*sf*

*p dim.*

3

1. Viol.

*pp*

*rit.*

*f*

*a tempo*

*p*

*cresc.*

*cresc.*

*rit. - - tempo*

*f*

*p*

*cresc.*

2

*cant.*

*pp sempre*

*cant.*

2

*cant.*

*pp sempre*

*pp*

*cant.*

*cresc.*

3

*espress.*

*cresc.*

## Zweite Violine.

Allegro vivace, (alla breve.)

*p cresc.*

*f*

*tr*

*ff sf*

*f sempre*

*cresc.*

*1*

*dim.*

*f sf*

## Zweite Violine.

Tempo I. Pianof.

*3 4 5 p cresc.*

*dim.*

*cresc.*

*f*

*con fuoco*

*ff*

*sf pp pp*

*colla parte*

*rit.*

*Poco meno.*

*2*

*dim. pp*

Zweite Violine.

Adagio. (Tempo I.)

1

*cant.*

*tr*

*p*

*ff* *breit*

*dimin.*

*rall. poco - tempo*

*3*

*4*

*cresc.*

*dim. p*

*cresc.*

*f* *con anima*

*cresc. sempre*

*dim.*

*pp* *f* *breit*

*rit.* *tempo*

*pp*

*ppp*

**SCHERZO.**

**Allegretto con spirito.**

*pizz.* *arco* *pizz.* *arco*

*f*

*p*

*f*

*dimin.* *p* *cresc.* *pizz.* *arco*

*1*

Zweite Violine.

Trio.

Più vivo.

*gemüthlich*

*pp*

*p*

*cresc.*

*scen - do*

*cantabile*

*p* *espress. molto*

*caldo*

*cresc. sempre*

*espress.*

*4*

*dim.*

*pp*

*p*

*cresc.*

*scen - do*

*cantabile*

*p* *espress. molto*

*espress.*

*cresc.*

*molto espress.*

*sf* *dim.*

*pizz.* *arco* *pizz.*

*f*

*arco*

*dim.* *p* *cresc.* *pizz.*

*f*

*arco*

*ff*

*dim.*

*pp*

*dim.* *pp* *dim.*

H. P. 478



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## QUINTETT.

### Bratsche.

Carl Goldmark, Op.30.

#### Allegro vivace.

## Bratsche.

Musical score for Bratsche (Violin) in 3/4 time. The score consists of 12 staves of music. The key signature is one flat (B-flat). The score includes various dynamics and articulations:

- Staff 1: *p*, *p*, *sf*, *dim. p*, *cant.*, *3*
- Staff 2: *3*, *sf*, *sf*, *sf*
- Staff 3: *3*, *sf*, *dim.*
- Staff 4: *p*, *dim.*, *pp*, *p*
- Staff 5: *dim. p*, *cresc.*
- Staff 6: *cresc.*, *sf*, *2*
- Staff 7: *sf*, *sf*, *cresc.*
- Staff 8: *ff*, *G.P. pp*, *G.P.*
- Staff 9: *p cantab.*
- Staff 10: *p*, *dim.*, *sf*, *pp*
- Staff 11: *2*, *p*, *dim.*
- Staff 12: *ppp sempre*

## Bratsche.

dimin.

*p*

*cresc.* *f*

*dimin.* *p* *cresc.*

*pizz.* *p*

*cresc.* *f*

*cresc.* *f*

*cresc.* *ff sempre*

*Animato.*

*cresc.*

1

## Bratsche.

*cre - - - - - scen - do - - - f*

*f*

*pizz.* *p*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*rit. a tempo* *pp*

2

*pp*

## Bratsche.

*mp* *pp* *p*  
*con anima*  
*ff* *cresc.*  
*cresc. sempre*  
*ten.*  
*ff* *sf* *sf* *ff sempre*  
*di - mi - mu - do*  
*rit.* *tempo*  
*dim.* *pp* *p e dolce*  
*p* *dim.*  
*f*  
*sf* *sf* *sf* *sf*  
*sf* *dim. p cant.*  
*sf*

## Bratsche.

*f* *sf* *f* *sf*  
*f* *sf* *f* *sf*  
*sf*  
*p* *dimin.*  
*3* *4* *rit.* *a tempo*  
*I. Viol.*  
*pp*  
*cresc.*  
*cresc.*  
*rit.* *tempo*  
*pesante* *espress. molto* *p* *cresc.*  
*sf*  
*p*  
*dimin.* *p*  
*cal. poco* *Poco animato.* *3*



## Bratsche.

Pianof. *tempo*

10 *rit.* 11 *p*

*cresc.* *sf*

*p* *f*

*animato* *f sf*

*f*

7 *1. Viol.* 8 9 *f* *sf*

*sf*

## Bratsche.

*sf* *dim.*

*p* *dim.* *pp* *p*

*cresc.* *f* *p* *p* *p*

*p* *sf* *p* *p* *p*

*poco animato* *cresc.*

*f* *ff* *f* *ff*

*Poco animato.*

*cresc.* *p*

*cresc.*

*Più animato.* *ff* *sf* *sf*

*sf* *sf*

## Bratsche.

Adagio.

10

*cal. tempo  
poco*

1. Viol.

10 *cal. tempo poco* 1. Viol. *pp*

*pp* *cresc.* *dim. pp*

*breit* *f* *Andante quasi moderato.* *Pianof.* *p*

*pizz.* *p* *arco* *cresc.*

*mf* *cresc.* *f*

*>sf >sf >sf >sf*

*meno poco a poco* *Tempo I.* *Pianof.* *1 1 2 3*

*zart* *p* *espress.* *p*

*rall. tempo* *p* *dim. pp* *p*

*poco string.* *f* *cresc.*

*rit. Adagio.* *ff* *1 1*

## Bratsche.

*dim.* *p* *pp*

1. Viol. *a tempo* *f* *p*

*cresc.* *cresc.*

*rit.* *tempo* *f* *espress. molto* *p*

*cresc.*

*cant.* *pp sempre*

*cant.* *pp* *cant.*

*cresc.* *cresc.*

*1 zart* *p*

*cresc.*

*f* *f* *f* *f* *f* *dim.*

*pp sempre* *cresc.*

*f* *f* *f* *f* *f sempre* *f* *f*

9

## Bratsche.

**Allegro vivace, (alla breve)**

Allegro vivace, (alla breve)

*p* *cresc.*

*f* *tr* *f* *tr*

*f* *ff* *f* *f* *f*

*f* *tr* *f* *tr*

*f* *f* *f* *f* *f*

*cresc.*

*f* *f* *f* *f* *f*

*dim.* *p*

*cresc.* *f*

*f* *f* *f* *f* *f*

*f* *f* *f* *f* *f*

## Bratsche.

**Tempo I.** <sup>Pianof.</sup>

Tempo: *Andante*

3 4 5

*p* *cresc.*

*dim.* *p*

*dim.*

*cresc.* *f* *sf* *sf*

*sf* *sf* *sf* *sf* *f*

*con fuoco* *f*

*ff*

*sf-pp pp* *p*

*rit.* *Poco meno.*

*colla parte* *dim.* *pp* 2

Adagio (Tempo I) *ral. poco tempo* *Viol.*

11 1 1 2 3

*espress.* *p* *p* *p*

*cresc.* *dimin.* *pp*

*cresc.* *f* *ff*

*ff* *ff* *ff* *ff* *ff* *cresc. sempre*

*breit* *4* *4* *4* *4* *4*

*dimin.* *pp* *f*

*2* *rit.* *tempo* *2*

*p* *pp* *dimin.* *ppp*

**SCHERZO.**

**Allegretto con spirito.**

**SCHERZO.**  
**Allegretto con spirito.**

*pizz.* *arco* *pizz.* *arco*

*f* *p* *sf*

*dim.* *p* *cresc.* *pizz.* *arco* 1

**Trio.**

*pp* **Più vivo.**

*gemüthlich* *p* *cre - - - - - scen -*

## Bratsche.

*do* *p*

*cresc. sempre*

*dimin.* *pp*

*p* *cre* *scen* *do* *p*

*cresc.* *dimin.*

**Tempo I.** *pizz.* *arco* *pizz.*

*p* *p* *f* *arco* *sf*

*cresc.* *pizz.* *f*

*arco* *sf* *sf* *sf* *pizz.* *arco*

*dimin.* *p* *dimin.* *p* *dimin.* *pp*



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## QUINTETT.

### Violoncell.

Carl Goldmark, Op. 30.

### Allegro vivace.

## Violoncell.

Violoncell musical score page 2. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 14 staves of music. The notation includes various dynamics, articulations, and performance instructions. The first staff begins with a *pp* dynamic and a *p* dynamic. The second staff includes a *dimin.* instruction and a *p* dynamic. The third staff features a *cresc.* instruction and a *cresc.* instruction. The fourth staff includes a *sf* dynamic and a *cresc.* instruction. The fifth staff includes a *sf* dynamic and a *ff* dynamic. The sixth staff includes a *G. P.* instruction and a *pp* dynamic. The seventh staff includes a *p* dynamic and a *pp* dynamic. The eighth staff includes a *arco* instruction and a *p* dynamic. The ninth staff includes a *dimin.* instruction and a *ppp sempre* instruction. The tenth staff includes a *cre - scen - do -* instruction and a *f* dynamic. The eleventh staff includes a *f* dynamic. The twelfth staff includes a *f* dynamic. The thirteenth staff includes a *pizz.* instruction and a *p* dynamic. The fourteenth staff includes a *p* dynamic.

*pp* *p* *dimin.* *p* *cresc.* *cresc.* *sf* *cresc.* *ff* *G. P.* *pp* *G. P.* *p* *p* *arco* *p* *dimin.* *ppp sempre* *cre - scen - do -* *f* *f* *f* *pizz.* *p* *p*

# Violoncell.

3

arco  
cresc.

*f*

cresc. - - *sf*

*sf* *sf* *ff* *ff* *ff* *ff*

rit. - a tempo  
dim. *pp* *p*

*pp* *p* *pp* *pp* *con animato* *ff*

cresc.

cresc. sempre

*ff*

ten  
*f* *f* *ff* sempre

2 rit. - 1 -  
dimi - - nu - - en - - do *pp*

Violoncell.

tempo

1 2 3 4 5 6 1 2

*p* *p* *f* *sf* *sf* *p* *sf* *pp* *cresc.* *f* *p* *p* *sf* *p* *poco animato* *cresc.* *sf* *ff* *f* *ff* *Poco animato.* *accel.* *p* *cresc.*

Violoncell.

*f* *dimin.* *p* *Poco animato.* *call. poco* *p* *p* *cresc.* *f* *pizz.* *dimin.* *p* *cresc.* *pp* *cresc.* *arco* *cresc.* *f* *f* *Animato.* *ff sempre* *cresc.* *1* *1*



**Violoncell.**

**Più animato.**

**Pia animato.**

*ff sf ff sempre sf*

**Adagio.**

*f f*

**Adagio.**

Pianof.

*Pianof.* *12/8* *8/4* *p* *cant. espress.* *tr* *breit* *ff* *call. poco tempo* *dimin.* *pp* *cresc.* *dim* *pp*

**Andante quasi moderato.**

**Pianof.**

*breit*  
*f*  
4  
Pianof.  
5  
*p*  
*pizz.*  
*p*  
*arco*  
*cresc.*  
*mf*  
*cresc.*  
*f*  
*meno*  
*piano*  
1

**Violoncell.**

Musical score for the first system of "The Swan" from Tchaikovsky's Swan Lake. The score is in 3/8 time and features a single melodic line on a single staff. The key signature has one flat (B-flat). The music begins with a forte (*f*) dynamic and a sforzando (*sf*) accent. It includes various musical notations such as slurs, ties, and dynamic markings like *ff*, *f*, *sf*, and *p*. The tempo is marked "a tempo" and "tempo". The score ends with a crescendo (*cresc.*) and a forte (*f*) dynamic.

## Violoncell.

*poco a poco* Tempo I. 1<sup>re</sup> Viol. pizz. *p* 5 6 *molto espress.*

*rall. tempo* *p < dim. pp*

*poco string. f cresc.*

1 Adagio. Tempo I. *ff rit.* 1 3 4 5 *p*

*cresc. dimin.*

*p <*

*dimin. cresc. f <*

*sf < sf < sf < sf*

*sf < sf* *f <*

*con fuoco f*

## Violoncell.

*cresc.* *cresc.*

*pp*

*cre - - - - - scen - - - - - do - - - - -*

*f sf sf sf sf* *dimin. pp sempre*

*cresc.*

*sf sf sf sf sf sempre sf sf*

9 *Pianof. rit.* 10 11 *tempo p*

*cresc. sf*

*p*

*animato 1<sup>re</sup> Viol. 7 8 9*

10 11 *f sf*

*f* 5

Violoncell.

Violoncell musical score, page 7. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including notes, rests, and dynamic markings. The piece includes a section marked 'Poco meno.' and 'Adagio. (Tempo I)'. The score concludes with a 'Pianof.' section. Dynamics include *ff*, *p*, *pp*, *f*, *cresc.*, *dimin.*, and *ppp*. Performance instructions such as *colla parte*, *rit.*, *breit*, *rall. poco*, and *tempo* are present. The score is numbered 2 in several places.

Violoncell.

Violoncell musical score, page 10. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including notes, rests, and dynamic markings. The piece includes a section marked 'Poco meno.' and 'Adagio. (Tempo I)'. The score concludes with a 'Pianof.' section. Dynamics include *ff*, *p*, *pp*, *f*, *cresc.*, *dimin.*, and *ppp*. Performance instructions such as *colla parte*, *rit.*, *breit*, *rall. poco*, and *tempo* are present. The score is numbered 2 in several places.

**SCHERZO.**  
**Allegretto con spirito.**

H. P. 478

## H.P. 478



**Q**UINTETT  
für  
zwei Violinen, Bratsche, Violoncell  
und  
Pianoforte  
von  
**CARL GOLDMARK.**  
Op. 30.

Ausgabe in Partitur und Stimmen.  
Ausgabe für Pianoforte zu vier Händen  
(von F. Gustav Jansen.)

Entered at Stationers Hall. Déposé.

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